

# THE REAL AND THE PAINTED



Daisie Irving, a famed beauty in "The Show of Wonders," at the Winter Garden

Ruth Chester, the celebrated mother in "Turn to the Right," at the Gaiety Theatre.

Marian Swayne in "Little Women," which begins a run at the Park tomorrow

Lynn Fontaine, who does notable work in "The Harp of Life," at the Globe Theatre.

## SHADOWS ON THE SCREENS

**F**RANK MINTYRE will make his debut as a moving picture person at the Strand Theatre to-day in "The Travelling Salesman." In support of Mr. Mintyre are Doris Kenyon, Harry Northrup, Julia Stuart, Russell Bassett, Harry Blackmore and James O'Neill, Jr. The second instalment of "Our American Boys on the European Battlefields" will also be shown.

William S. Hart, in "Truthful Tully," will be the feature picture at the Rialto this week. "Truthful Tully" furnishes the usual frontier excitement in which William Hart excels. Jenny Dufau and Vicente Ballester will continue at the Rialto for another week. Miss Dufau will sing "Una voce poco fa," from "Barber of Seville."

It is announced by the Vitagraph Company that Samuel Rothapfel, manager of the Rialto, has signed a contract with them, whereby he has agreed to show twenty-seven of their pictures during the coming year. This does not mean that no more than that number will be shown, for the remaining twenty-five weeks have been left open, and Mr. Rothapfel intends to choose from the open market. "The Girl Philippa," with Anita Stewart in the title role, will be shown the week of January 1.

Dorothy Green, that beautiful blonde, who has vamped with the best vampires in filmdom, is now playing a Quaker maiden. Miss Green says that she essayed the role because the costume was so becoming. This is quite a reasonable excuse for one's persuasion.

Douglas Fairbanks has received notice that he will be expected to lead the grand march with Mary Pickford at the motion picture ball, in February. In extending this honor to the Triangle star the committee declared him to be the most popular screen actor.

Charles Ray, who is as yet unspoiled, has just finished a scenario which is said to be a corker. Furthermore, he has not written it around himself. As a rule actors' literary efforts are only exercised because they feel that no one else in the world will write a suitable part for them.

During Christmas week there will be special matinees for the children at the Lyric Theatre, where "A Daughter of the Gods" is playing. These performances will be of the popular price variety, and will take place at 10:30 o'clock each day. Annette Kellermann, star of the picture, will appear in person.

The National Association of Motion Picture Industry has taken some steps which is a valuable commodity in these days of the threatened Sunday closing law—to get out a brand new bulletin in regard to fire, its causes and prevention. The bulletin is a four-page leaflet, headed "Stop the Fire Before It Starts." Illustrations will fill the two centre pages. Frank appeal to the pocketbook is made on the front page, which bears the legend: "You want lower insurance rates. The companies want to give you lower insurance rates. We will tell you how to get lower insurance rates."

A film version of "Pendennis," based on the Thackeray story, will be shown in New York early in the spring. Jane Houston, who plays Emily Frothingham in the John Drew company, will have the same role in the silent drama.

Herbert Brenon is now in Florida, making the exterior scenes for "Lucretia Borgia." Florence Reed is the star of this production. In the company are Juliet Brenon, Henrietta Gilbert, Lucile Zintheo, W. E. Shaw, Richard Barthelmess, William Welsh and a score of other well known stage people.

Josephine Park, who has just completed a long engagement in "The Boomerang," has been engaged by Frank Powell for a picture which is now in the making. Aubrey Eddie will make his debut to the cinema fans when this picture is completed.

"Motion picture men want a 15-cent piece." Can this be true, or is it a fabrication of some unscrupulous press agent? "The coining of 15-cent pieces would enable exhibitors to collect that admission price instead of a dime." One may expect now that bootmakers will agitate a \$12 bill, etc.

Victor Moore and the company engaged to support him in Klever Kommedies, left on the Apache for Jacksonville, Fla. Not to waste time en route, a play which is all aquatic, called the "Moneyless Honeycomb," will be photographed.

Lexington Theatre  
"Dora Deane" will be seen this week at the Lexington.

Extra! Extra! Max Lander has

## IN RE MARJORIE RAMBEAU

By HARRIETTE UNDERHILL

**A**ND mamma said: "Now, if you are trying to engage Marjorie for her beauty, stop right now, and don't waste your money, for she hasn't any beauty. You can find a hundred girls in any department store who are better-looking than Marjorie."

Marjorie Rambeau leaned back in her chair and sighed wistfully.

"What do you think of a day and age when your own mother talks about you like that?" She has told me all my life that I am not ornamental, so I began early in my career to prove that I could be useful. Mamma doesn't think there is anything nice about me!"

"Nonsense, Marjorie; I always said that you had a good disposition and that you were kind to me. Besides that."

"Stop! I won't listen to that faint praise which danno. You'll be calling me a worthy woman next. Do you know, mamma's attitude reminds me of that of Lady Clavering. You remember how she used to say:

"Blanche is my daughter, and I love her; besides that, I am a Christian woman?" At any rate, after the public was kind enough to like me in "Cheating Cheaters" everybody wanted to engage me for the movies, didn't they, mamma? Tell them about it; it sounds conceited for me to talk so about myself, and I'm not conceited. Oh, no! not I. If I started out with any illusions, I lost them all long ago."

Thus adjured, Mrs. Rambeau related as follows: "Well, just as soon as the managers saw Marjorie she was deluged with offers from the motion picture people. It was really most flattering.

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J. Warren Kerrigan, in emulation of Frank Keenan, has just announced that he will not announce what he intends to do until January 1. It doesn't seem fair.

## NOW ON THE BOARDS

TRAGEDY—"The Master."

DRAMA

48TH STREET—"The 13th Chair."

MANHATTAN—"Ben-Hur."

PUNCH AND JUDY—"Treasure Island."

PLAYHOUSE—"The Man Who Came Back."

COMEDY

GLOBE—"The Harp of Life."

BOOTH—"Getting Married."

THIRTY-NINTH STREET—"Old Lady 31."

COHAN—"Come Out of the Kitchen."

KNICKERBOCKER—"The Music Master."

CORT—"Upstairs and Down."

GAETY—"Turn to the Right."

HUDSON—"Polynanna."

MAXINE ELLIOTT—"Great Catherine."

CORT (special matinees)

"The Yellow Jacket."

PARK—"Little Women."

BRAMHALL—"Keeping Up Appearances."

FARE

LYCEUM—"Mile-a-Minute Kendall."

HARRIS—"Our Little Wife."

COHAN & HARRIS—"Captain Kidd, Jr."

REPUBLIC—"Good Gracious Annabelle."

LONGACRE—"Nothing but the Truth."

ELTINGE—"Cheating Cheaters."

PANTOMIME

LITTLE—"Pierrrot the Prodigal."

ONE-ACT PLAYS

COMEDY—Washington Square Players

MUSICAL

ASTOR—"Her Soldier Boy."

CASINO—"Follow Me."

CENTURY—"The Century Girl."

WINTER GARDEN—"Show of Wonders."

SUBERT—"So Long Letty."

NEW AMSTERDAM—"Miss Springtime."

HIPPODROME—"The Big Show."

ATOP NEW AMSTERDAM—"Midnight Frolic."

Brooklyn Drama

MAJESTIC—Drama

MONTAUK—"Intolerance" (film).

TELLER'S SHUBERT—"Arms and the Girls"

OPHEUM—Anne Wheaton and Harry Carroll, Emmet Devoy and company, Isabella D'Armond and company, Hunting and Frances.

BUSHWICK—Robert T. Haines, Hale and Patterson, Willie Weston, Harry Cooper, the Langdons.

Lexington Theatre

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## A BIT OF "ANNABELLE"

**N**ot in many years has there been a case with dialogue of the distinction offered by the new film "Good Vibrations." A slice of it is appended. Mr. Wimbleton, surrounded by a group of mistaken identities at his country place, decides to keep his secret of valuable stocks. He calls in the detective, Wickham, to conduct an investigation. Full of the Freudian system of psycho-analysis (as he understands it), Wickham proceeds to interrogate Lottie, the under cook (May Davies).

WICKHAM

Suppose we take a walk under those trees yonder.

LOTTIE

That's where I used to walk with the coachman that was discharged.

WICKHAM

Yes, but never mind that.

LOTTIE

We used to sit on the seat under the old apple tree at the end. It was so beautiful when the sun went down, except for the caterpillars.

WICKHAM

Well, if your mind is beset with memories of that place, we'll take another. Suppose I take you to the movies.

LOTTIE

I couldn't go to-night. I'm going to the church social. I don't know why I go. They don't put anything in it but ginger, but I go.

WICKHAM

Suppose we take a walk under those trees yonder.

LOTTIE

Why, certainly. I used to go to my last place, but I don't get time for any kind of recreation here.

WICKHAM

You don't understand. Can you put your mind on one thing and keep it on one thing?

LOTTIE

(Reaching for whiskey bottle)

It depends upon what the thing is.

WICKHAM

Concentrate on me for a moment.

LOTTIE

On you? Right here in front of Mr. Wimbleton?

WICKHAM

Look into my eyes a moment. What do you think when you look into them?

LOTTIE

One's a little higher than the other.

WICKHAM

Now! I say the words Expectant-Radical Anthony Comstock—Misantrope. What word comes to you? Quick—the word!

LOTTIE

(Sad)

There's always something the matter with every one that likes me.

WICKHAM

What! What!

LOTTIE

I have a brother in the asylum. I wish you could meet him. You remind me of him so much. You are kindly one can see that—and I'll go to the movies with you to-morrow night. You see, I'm a discovery. Very few actresses can cry real tears. They have to use lusterine or something in their eyes. And that brings us up to the present moment, and they are calling me for a scene."

Miss Gabrilowitch seized a yellow fur scarf and threw it around her neck over a little yellow collar; then she drew on a pair of yellow gloves, and she was all ready to go on and weep some more real tears. And that is really all about Marjorie, excepting that nothing her mamma said about her is true. When one has dimples and beautiful teeth and a pink and white skin and blonde hair that is natural, and big blue eyes, and eyelashes a half inch long—well, it sounds pulchritudinous, doesn't it?

At first I tried to play all of my scenes with my face to the camera, for I remember how that cruel maternal parent of mine used to say, pityingly: "Remember, dear, don't let them get a profile view of your feet or your nose."

MISS GABRILOWITCH

TEACHER OF VOICE AND SINGING

STUDIO: 105 WEST 57TH ST., PHILADELPHIA.

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